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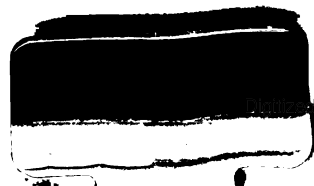
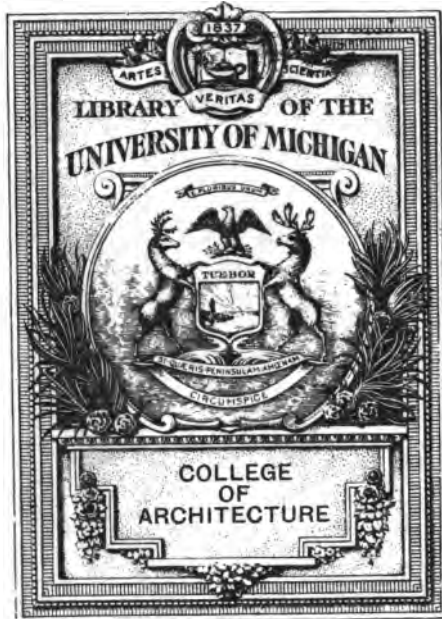
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**SOME TERMS COMMONLY
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SOME TERMS COMMONLY USED IN ORNAMENTAL DESIGN

*Their Application
Defined & Explained
With Illustrations*

by
T. ERAT HARRISON &
W. G. PAULSON TOWNSEND

Examiners to the Board of Education



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PREFACE.

THIS book is in no way intended to be a general text-book on ornament, of which there are so many well-known and reliable examples, but merely a series of definitions intended to correct the frequently inexact use of terms among students. Its object is to set forth as precisely as possible the characteristics of the different kinds of patterns, taking their commonly accepted names, and defining, as nearly as may be, their limitations. There should be no difficulty in a student recognising at once an ornament of pronounced character, but the gradual transition of one sort of device into another, and the absence of any hard and fast barrier between the various allied kinds have given rise to a certain looseness in the application of terms which has caused considerable confusion, although most of these terms, without

having any absolute demarcation, are still sufficiently explicit to be easily understood. In consequence of this overlapping of kindred designs a collection of mathematically exact definitions cannot be given, but an attempt is here made to render each one as stringent as possible, and to suggest a more methodical application of terms than is customary, so that students may more easily be able to give a definition of a pattern or to realise a pattern from its definition.

No reference is here made to pattern construction or its nomenclature, as this has already been exhaustively dealt with in the books of Messrs Crane, Day, Rhead, Ward, and others.

The author's thanks are due to Messrs Morris & Co. for permission to publish Figs. 71 and 72.

CONTENTS.

	PAGE
THE SCROLL - - - - -	I
INTERLACING ORNAMENT - - - - -	7
BORDER PATTERNS - - - - -	11
STRIPE PATTERNS - - - - -	13
DIAPERS - - - - -	15
SPRIG PATTERNS - - - - -	17
COUNTERCHANGES - - - - -	19
INTERCHANGE - - - - -	21
ALL-OVER CONTINUOUS PATTERNS - - - - -	23
THE TRELLIS - - - - -	25
SELF-CONTAINED ORNAMENT - - - - -	27
FOLIATED AND FLORAL ORNAMENT - - - - -	29
GEOMETRIC ORNAMENT - - - - -	31
GROTESQUES - - - - -	33
ARABESQUES - - - - -	35

LIST OF ILLUSTRATIONS.

Title page		DRAWN BY		W. G. P. T.	
NO.		DRAWN BY		PAGE	
Aa.	Scroll	-	-	T. E. H.	39
Bb.	"	-	-	"	39
Cc.	"	-	-	"	39
Dd.	"	-	-	"	39
Ee.	"	-	-	"	39
1.	"	-	-	"	41
2.	"	-	-	"	41
3.	"	-	-	"	41
4.	"	-	-	"	43
5.	"	-	-	"	43
6.	"	-	-	"	43
7.	"	-	-	"	45
8.	"	-	-	"	45
9.	"	-	-	"	45
10.	"	-	-	"	47
11.	"	-	-	"	47
12.	"	-	-	"	47
13.	"	-	-	"	49
14.	"	-	-	"	49
15.	"	-	-	"	51

LIST OF ILLUSTRATIONS.

NO.			DRAWN BY		PAGE
16.	Scroll	-	T. E. H.	-	51
17.	"	-	"	-	51
18.	"	-	"	-	51
19.	"	-	"	-	53
20.	"	-	"	-	55
21.	"	-	"	-	57
22.	Volute	-	"	-	59
23.	"	-	"	-	59
24.	"	-	"	-	59
25.	Scroll-like Ornament	-	"	-	61
26.	Scroll	-	"	-	63
27.	Wave	-	"	-	63
28.	"	-	"	-	63
29.	"	-	"	-	63
30.	"	-	"	-	63
31.	Interlacing	-	"	-	65
32.	"	-	"	-	65
33.	"	-	"	-	65
34.	"	-	"	-	67
35.	"	-	"	-	67
36.	"	-	"	-	67
37.	"	-	W. G. P. T.	-	67
38.	"	-	"	-	67
39.	"	-	T. E. H.	-	69
40.	"	-	"	-	71
41.	"	-	"	-	71
42.	Strapwork	-	"	-	71
43.	Stripe	-	"	-	73
44.	"	-	"	-	75

LIST OF ILLUSTRATIONS.

xi

NO.			DRAWN BY		PAGE
45.	Stripe	-	T. E. H.	-	77
46.	"	-	"	-	79
47.	"	-	"	-	81
47a.	All-over Continuous Pattern	-	"	-	81
48.	Diaper	-	"	-	83
49.	"	-	"	-	83
50.	"	-	"	-	83
51.	"	-	"	-	83
52.	"	-	"	-	85
53.	"	-	"	-	85
54.	"	-	"	-	85
55.	"	-	"	-	87
56.	"	-	"	-	87
57.	"	-	"	-	89
58.	"	-	"	-	89
59.	Random Diaper	-	"	-	91
60.	"	"	"	-	91
61.	"	"	W. G. P. T.	-	91
62.	Sprig	-	T. E. H.	-	93
63.	"	-	"	-	93
64.	Counterchange	-	"	-	95
65.	"	-	"	-	95
66.	"	-	"	-	95
67.	"	-	"	-	95
68.	"	-	"	-	97
69.	Interchange	-	W. G. P. T.	-	99
70.	All-over Continuous Pattern	-	T. E. H.	-	101
71.	"	"	W. G. P. T.	-	103
72.	Trellis	-	T. E. H.	-	105

NO.			DRAWN BY		PAGE
73.	Geometric	-	T. E. H.	-	107
74.	"	-	"	-	107
75.	"	-	"	-	107
76.	"	-	"	-	107
77.	"	-	"	-	107
78.	Arabesque	-	"	-	109
79.	"	-		-	109
80.	"	-	T. E. H.	-	109
81.	"	-	"	-	111
82.	"	-	W. G. P. T.	-	111

INDEX TO ILLUSTRATIONS.

All-over pattern, Figs. 48, 49, 50, 52, 53, 54, 57, 58, 60,
61, 62, 63, 64, 65, 66, 67, 69, 77.

All-over continuous pattern, Figs. 13, 47*a*, 51, 55, 70, 71,
72, 77.

Arabesque, Figs. 78, 79, 80, 81, 82.

Arabic, Figs. 38, 39, 39*a*.

Assyrian, Fig. 52.

Border patterns, Figs. 2, 3, 6, 15, 16, 26, 27, 28, 29, 30, 32,
33*a*, 33*b*, 34, 35, 36, 37, 38, 39*a*, 73, 74, 75.

Byzantine, Figs. 6, 10, 33*a*, 33*b*.

Celtic, Fig. 55

Conventional, Figs. 1, 2, 3, 4, 5, 6, 7, 8, 12, 15, 16, 17, 18, 19,
20, 25, 29, 30, 44, 45, 46, 47*a*, 47*b*, 57, 58, 61, 62, 68, 70, 71.

Corinthian, Fig. 22.

Counterchange, Figs. 39*a*, 64, 65, 66, 67, 68.

Diaper, Figs. 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59,
60, 61.

Durer, Fig. 79.

Dutch, Fig. 78.

- Egyptian (ancient), Fig. 13.
 Eighteenth century A.D., Figs. 7, 43, 63.
 Eleventh century A.D., Figs. 6, 33*a*, 33*b*, 40.
 English, Figs. 19, 71, 72.

 Fifteenth century A.D., Figs. 18, 23, 45, 78.
 Floral, Figs. 43, 45, 62, 63, 72.
 Flowing, Figs. 4, 5, 9, 25.
 Foliated, Figs. 8, 9, 12, 15, 16, 18, 20, 21, 25, 30, 45, 59, 61,
 62, 63, 71, 72.
 Fourteenth century A.D., Figs. 10, 11, 15, 39, 47*a*, 56, 62, 70.
 French, Figs. 1, 4, 14, 41, 42, 43, 44, 47*a*, 57, 62, 63.

 Geometric, Figs. 26, 27, 28, 31, 32, 34, 35, 36, 37, 38, 39,
 39*a*, 40*b*, 40*d*, 41, 48, 49, 50, 51, 52, 53, 54, 55, 56, 64,
 65, 66, 67, 73, 74, 75, 76, 77.
 German, Figs. 5, 7, 11, 16, 18, 25, 78, 79, 80.
 Gothic, Figs. 5, 11.
 Greek (ancient), Figs. 2, 17, 26, 30, 35, 36, 73, 75.
 Grotesque, Figs. 14, 20, 21, 79, 80, 81, 82.

 Heraldic, Fig. 68.

 Interchange, Fig. 69.
 Interlacing, Figs. 18, 19, 31, 32, 33, 34, 35, 36, 37, 38, 39,
 40*a*, 40*b*, 40*c*, 40*d*, 41.
 Indian, Figs. 3, 8.
 Ionic, Fig. 24.
 Irish, Fig. 61.
 Italian, Figs. 9, 12, 15, 20, 21, 23, 31, 40*a*, *b*, *c*, *d*, 56, 81, 82.

Japanese, Figs. 49, 53, 54, 59, 60.

Modern, Figs. 48, 50, 51, 58.

Morris, Wm., Figs. 71, 72.

Nineteenth century A.D., Figs. 61, 71, 72.

Norse, Fig. 37.

Persian, Fig. 29 ; (founded on) 62, 70.

Raffaello, Figs. 81, 82.

Repeating patterns, Figs. 2, 3, 6, 10, 13, 15, 16, 26, 27, 28,
29, 30, 32, 33, 34, 35, 36, 37, 38, 39*a*, 44, 45, 46, 47, 47*a*,
48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 62, 63, 64, 65,
66, 67, 69, 70, 71, 72, 73, 74, 75, 77.

Roman, Figs. 22, 23.

Scroll, Figs. *Aa*, *Bb*, *Cc*, *Dd*, *Ee*, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 78.

Scroll-like, Figs. 25, 26.

Second century A.D., Figs. 22, 24.

Self-contained pattern, Figs. 4, 7, 14, 18, 19, 25, 31, 40*a*, *b*,
c, *d*, 41, 42, 76.

Semée, Fig. 57.

Seventeenth century A.D., Figs. 4, 57.

Sicilian, Fig. 46.

Sixth century B.C., Fig. 52.

Sixteenth century A.D., Figs. 1, 5, 9, 12, 14, 16, 20, 21, 25,
31, 41, 42, 69, 79, 80, 81, 82.

Spanish, Fig. 69.

Spot diaper, Fig. 48.

Sprig, Figs. 43, 61, 62, 63.

Strap pattern, Fig. 42.

Stripe pattern, Figs. 3, 44, 45, 46, 47*a*.

Tenth century A.D., Fig. 44.

Tincture, Fig. 68.

Thirteenth century A.D., Fig. 46.

Trellis pattern, Fig. 72.

Twelfth century A.D., Fig. 19.

Volute, Figs. 22, 23, 24.

Wave pattern, Figs. 27, 28, 29, 30.

THE SCROLL.

THE series of devices known as “scrolls” and “scroll ornaments,” whether self-contained or continuous, are all founded on the curves taken by a parchment scroll as shown in Figs. A, B, C, D, E, and the derived forms *a, b, c, d, e*. Hence some form of spiral is the leading feature in all scrolls. When decorative additions are used, the necessity of subordinating all to the spiral enforces the use of abstract forms, or else of strongly conventionalised renderings of natural objects, consequently secondary characteristics of the scroll are conventionality and a fantastic caprice in the development of ornamental details. Even in otherwise good examples organic growth is sometimes disregarded. Although its origin is simple, the development of the scroll often results in devices of great complexity, some

A

of which have apparently but slight affinity to each other. One of the most usual is a series of spirals springing from a main stem, or from each other, in succession, and this forms the basis of nearly all scroll borders, whether repeating or merely flowing. Grotesque figures frequently terminate in scrolls, and detached animal forms, not being integral parts of the design, are often introduced as accessories.

As an example of A, *a*, in conjunction with purely abstract ornament, take Fig. 1. Innumerable varieties of this treatment occur in Renaissance work.

As a series of spirals growing from a common stem or from each other, see Fig. 2. Developments of this are shown in Figs. 3 and 6, which give examples of highly conventional foliated and floral work in repeating borders. Figs. 4 and 5 are examples of flowing (not repeating) designs, and show some of the varieties of ornament included under the term "scroll." Fig. 7 shows spirals springing from a series of common stems.

Fig. 8 is the filling of a panel constructed

on the same lines. In this case the foliage tends at first sight to disguise the spiral arrangement. The birds in this design are a good example of the practice of introducing animal forms which are quite independent of the scroll in which they are set. See also Fig. 11. Fig. 9 may perhaps be considered as naturalistic a treatment of foliage as can be permitted in a genuine scroll. A nearer approach to realism would properly be a floral pattern "arranged as a scroll."

Fig. 10 is an example of a scroll pattern worked in filigree, in which the spirals all grow from one side of the main stem, and not alternately.

Example B.

Fig. 11 is an example of a scroll based on Figs. B, *b*. The horseman is quite independent of the scroll itself.

Example c.

Fig. 12 shows a scroll founded on Figs. C, *c*.

Fig. 13 is an example of this double scroll used as an all-over repeating pattern.

Fig. 14 shows a combination of A, *a*, and C, *c*.

Example D.

Figs. 15 and 16 are scrolls founded on Figs. D, *d*. It will be seen that scrolls of this sort are by construction continuous.

Example E, *e*.

Fig. 17 shows a device, part of which is founded on A, *a*, and part on E, *e*.

Fig. 18 is an example of an interlacing scroll, but in this case the start is not satisfactory, nor is the growth of the central top scroll correct; and Fig. 19 is another example of an interlacing scroll in which the growth is quite arbitrary, and the one branch which grows from the stem and then re-enters it is a serious defect in a design which is otherwise beautiful.

Grotesque.

Figs. 14, 20, and 21 show grotesques terminating in scrolls.

The single spiral (see Figs. 22 and 23) and the double spiral (see Fig. 24), when occurring in the capitals of columns or pilasters of any kind, are called "volutes."

Fig. 25 consists of fantastic foliage designed in a scroll-like manner, but is not, strictly speaking, a scroll.

Some confusion has arisen from the border shown in Fig. 26, being commonly known as the "Greek wave pattern." It will be seen that it is really a scroll pattern, being a repeat of the curves in Figs. c, c. Wave patterns are founded on the lines shown in Figs. 27 and 28, and are not scrolls. For developed examples of the "wave," see Figs. 29 and 30.

INTERLACING ORNAMENT.

INTERLACING ornament can be either self-contained or repeating. It ranges from pre-historic times through the Renaissance up to the present day. It always consists of severely conventional or abstract forms closely intertwined, and may be quite simple, but however complicated it may become, it never entirely loses its geometric character. Hence naturalistic objects partly entangled are inadmissible under this definition, nor would the occasional interlacement of a scroll or other device be sufficient to bring it within this class of design. It is of primary importance that the parts should "interlace" and not merely pass over one another, and that the interlacement should be clearly shown. (In Fig. 7 it will be seen that the bars of the grille do not interlace but "butt" on to each other.)

Take as examples Figs. 31, 32, 33*a*, 33*b*, 34, 35, 36, 37, 38, 39, 40*a*, *b*, *c*, *d*, and 41.

Fig. 42, for instance, cannot be accepted as an interlacing pattern, as certain parts merely pass over the others, and the piercing does not amount to interlacement.

REPEATING PATTERNS.

BORDERS.

STRIPES.

DIAPERS.

SPRIG.

COUNTERCHANGE.

INTERCHANGE.

ALL-OVER CONTINUOUS.

THE TRELLIS.

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REPEATING PATTERNS—BORDER PATTERNS.

THESE from their nature repeat in two directions only, *i.e.*, backwards and forwards. As examples take Figs. 2, 3, 6, 15, 16, 26, 27, 28, 29, 30, 32, 33*a*, 33*b*, 34, 35, 36, 37, 38, 39*a*, 73, 74, and 75.

REPEATING PATTERNS—STRIPE PATTERN.

THIS pattern consists of a series of parallel stripes, straight or waved, set out so as to show (A) a series of strongly marked bands, plain or decorated, or (B) so disposed that the stripe is but slightly defined, thus giving the impression of an "all-over continuous" pattern.

Take as example of A Figs. 43, 44, 45, and 46. Take as example of B Fig. 47.

REPEATING PATTERNS—DIAPERS.

“DIAPER” is the term used to express an all-over repeating pattern in which the scale of repeat is small in comparison with the space occupied. In other words, *frequency* of repeat is one of its characteristics. It may or may not be continuous, the field must be evenly covered, and, no feature being specially prominent, its general effect is flat. No repeat on a large scale or loosely flowing design is a “diaper.” The close arrangement of a number of small and varied units, without any definite repeat, is sometimes called a “random” diaper. In effect it closely resembles a repeating diaper.

A diaper may be either (A) purely geometric, (B) a design in which the geometric construction plays an important part, (C) a series of one or more disconnected units of

a conventional character closely arranged on a geometric basis, or (D) "random."

Example A.

As examples of A, see Figs. 48 ("spot" diaper), 49, 50, 51, 52, 53, 54, and 55.

Example B.

As an example of B take Fig. 56. In this case the "geometric" framing is more important than the "sprig" filling which was added subsequently, hence the design is a "diaper." Without the framing it would be a "sprig" pattern.

Example C.

As examples of C take Figs. 57 and 58. It will be seen that Figs. 51, 52, 54, 55, and 56 are all "continuous"; Figs. 48, 49, 50, 57, and 58, though "repeats," consist of disconnected units.

Example D.

As examples of D take Figs. 59, 60, and 61.

REPEATING PATTERNS—SPRIG PATTERN.

THE “sprig” is an all-over pattern in which the ground is covered at regular intervals by small detached portions of foliage, such as a single flower with a few leaves and buds attached, or little groups of flowers, and so on. These must always be small in scale. Sometimes the ground is powdered with dots, lines, or even a series of sprigs much smaller than those that form the main design, and less pronounced in colour. The main sprigs must not overlap to touch one another. In some cases (A) but one unit, reversed or otherwise, is used, but frequently (B) two or more units exist in each repeat. Occasionally a ribband or other small accessory is introduced, or (c) sprigs are superimposed on a “stripe” or other pattern. The sprig pattern

B

18 REPEATING PATTERNS—SPRIG PATTERN.

frequently used in lace work and embroidery, and known as “sprigging,” would be properly defined as a “random diaper.” See Fig. 61.

As an example of A take Fig. 62. As an example of B take Fig. 63. As an example of C take Fig. 43.

REPEATING PATTERNS— COUNTERCHANGE.

IN a “counterchange” two colours only are used to discriminate between the ground and pattern. Both the device and the ground are identical in shape and area, and the whole is nearly always geometric in character. The simplest form and basis of this kind of design consists of chequers only. As examples take Figs. 64, 65, 66, 67, and the border of Fig. 39.

Sometimes an independent decoration is superimposed on the counterchange.

Heraldic counterchange refers to change of tincture only, not to form. See Fig. 68.

REPEATING PATTERNS—INTER- CHANGE.

FIG. 69 is not a genuine “counterchange,” as the device and ground are not identical in form and area. It is properly an “interchange.” The toned lines merely separate the bands, and do not alter the character of the design.

REPEATING PATTERNS—ALL-OVER CONTINUOUS PATTERN.

THIS pattern is one which repeats in all directions, the neighbouring parts being connected by stalks, bands, overlappings or contacts, in such a manner that these form part of the design.

As examples take Figs. 13, 35, 47*a*, 48, 49, 50, 51, 55, 56, 66, 70, 71, and 72. Figs. 47 and 47*a* are given side by side to show how nearly a "stripe" may approach an "all-over continuous" repeating pattern. In this case one of the repeating branches by passing over and under another transforms a "stripe" into an "all-over continuous" pattern.

REPEATING PATTERNS—THE TRELLIS.

THIS pattern usually consists of a running floral or foliated pattern interlaced with lattice-work.

As example take Fig. 72.

SELF-CONTAINED ORNAMENT.

THIS is designed to fill a given space without any reference to repetition. It is generally symmetrical, and may contain within itself various arrangements of the same unit.

As examples take Figs. 1, 4, 7, 8, 14, 18, 19, 20, 21, 25, 31, 39, 40*a*, *b*, *c*, *d*, 41, 42, and 76.

FOLIATED AND FLORAL ORNAMENT.

ORNAMENT is said to be "foliated" or "floral" when it is definitely founded on some plant growth, or when the decorative forms develop into conventional leaves, flowers, or fruit. This definition embraces a very large number of designs which differ considerably from each other.

For foliated see Figs. 8, 9, 12, 15, 16, 18, 20, 21, 25, 29, 30, 45, 46, 47, 47*a*, 58, 59, 61, 71, 72. For floral see Figs. 43, 45, 62, 63, 72.

GEOMETRIC ORNAMENT.

A GEOMETRIC device or pattern may be altogether composed of lines which are mechanically produced, such as straight lines, circles, or their segments, ellipses, &c. Hence it may consist (A) entirely of straight, or (B) entirely of curved lines, or (C) it may be formed of a combination of the two. Such curves (D) as require freehand drawing may also be used, but no direct transcript of a natural form is admissible. Flatness is essential to a geometric pattern, and as a rule it lies entirely in one plane. Absolute flatness is not possible in the case of overlapping or interlacing ornaments, but even in these the difference in planes must be exceedingly slight. Geometric is the most conventional of all patterns.

As examples of A take Figs. 31, 32, 34, 38, 39, 51, 54, 64, 66, 73, and 74.

As examples of *B* take Figs. 26, 27, 28, 33*b*, 35, 40*b* and *d*, 52, 53, 55, 56, and 76.

As examples of *C* take Figs. 31, 33*a*, 36, 37, 41, 65, 67, 75, and 77.

As examples of *D* take Fig. 76.

Spot diaper, Fig. 48, is also "geometric."

GROTESQUE.

"GROTESQUE" is a word generally applied to fantastic and extravagant animal forms designed with a certain humour and used in conjunction with other ornament. In some Gothic examples the grotesque has but little beauty, and is occasionally ugly or even repulsive, and often grimly satirical.

See Figs. 14, 20, 21, 80, 81, 82.

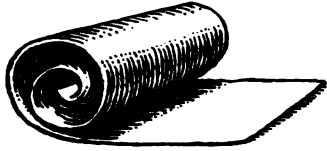
ARABESQUE.

ARABESQUE usually denotes a flowing ornament of more or less capricious design, containing vase shapes, grotesques, trophies, realistic or imaginary floral, animal, and human forms. The Raffaello (Raphael) pilaster decorations are well-known types. It will be seen that "arabesques," though more elegant, are closely connected with "grotesques." The word, which was originally used to specify Arabian ornament, is now seldom so used.

As examples take Figs. 78, 79, 80, 81, 82.

These devices may be considered border decorations, but are not border "patterns" as they do not repeat.

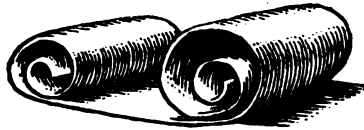
ILLUSTRATIONS.



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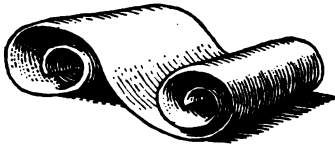
a



B



b



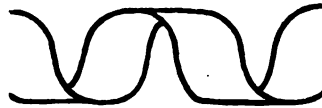
C



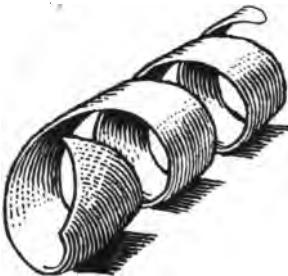
c



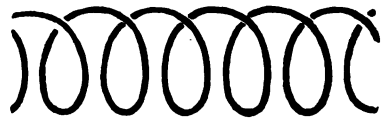
D



d



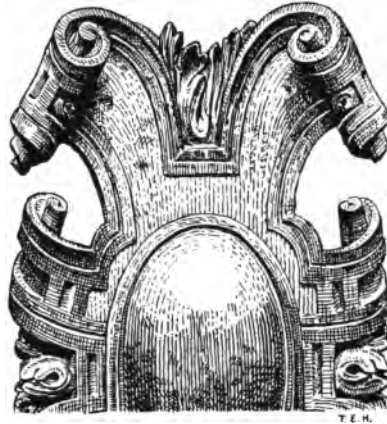
E



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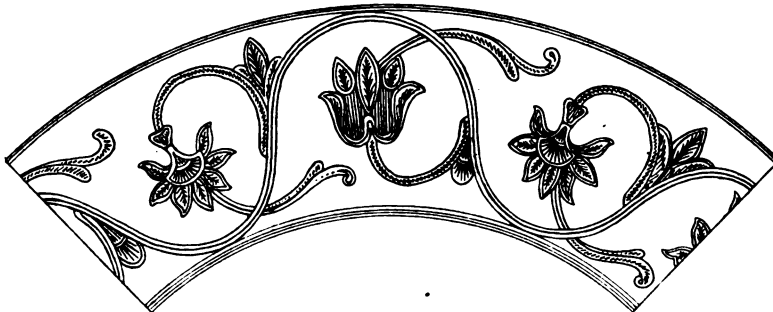
Digitized by Google



1. Scroll, Conventional. French, 16th Cent.



2. Scroll, Repeating Border Pattern, Conventional. Ancient Greek.

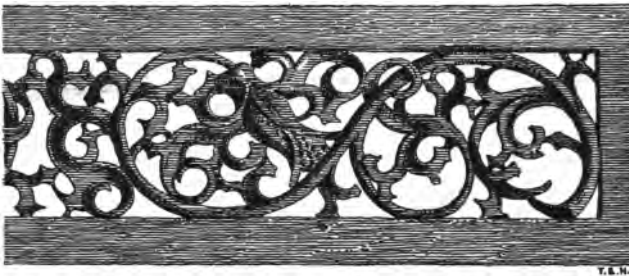


3. Scroll, Repeating Border Pattern, Conventional. Indian.

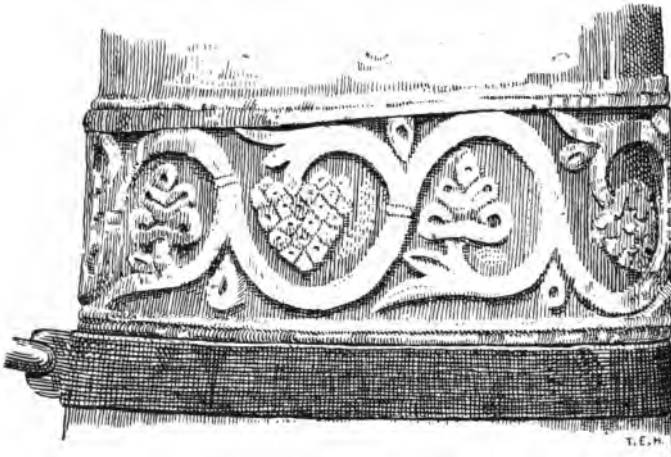
1961



4. Scroll, Flowing, Conventional, Self-Contained. French, 17th Cent.



5. Scroll, Flowing, Conventional. German, Late Gothic.



6. Scroll, Border, Repeating, Conventional. Byzantine, 11th Cent.

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8. Scroll,
Conventional,
Indian.
Foliated.



7. Scroll (with grille), Self-Contained, Conventional. German, First Half of 18th Cent.

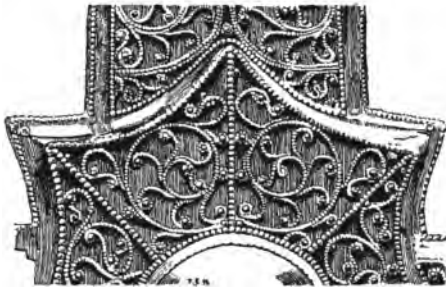


9. Scroll, Flowing, Foliated. Italian, Early 16th Cent.

1400



11. Scroll. German, Gothic,
A.D. 1300.

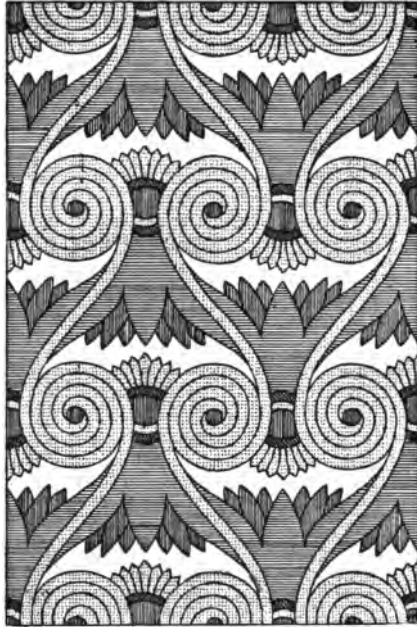


10. Scroll, Repeating. Byzantine,
A.D. 1300.



12. Scroll, Foliated, Conventional. Italian, 16th Cent.





13. Scroll Stripe, Repeating, All-Over Continuous.
Ancient Egyptian.



14. Scroll, Grotesque, Self-Contained. French, 16th Cent.

8701

SCROLLS.

51



17. Scroll, Conventional. Ancient Greek.

15. Scroll, Border, Repeating, Conventional, Foliated. Italian, 14th Cent.



18. Scroll, Self-Contained, Interlacing, Foliated, Conventional. German, 15th Cent.

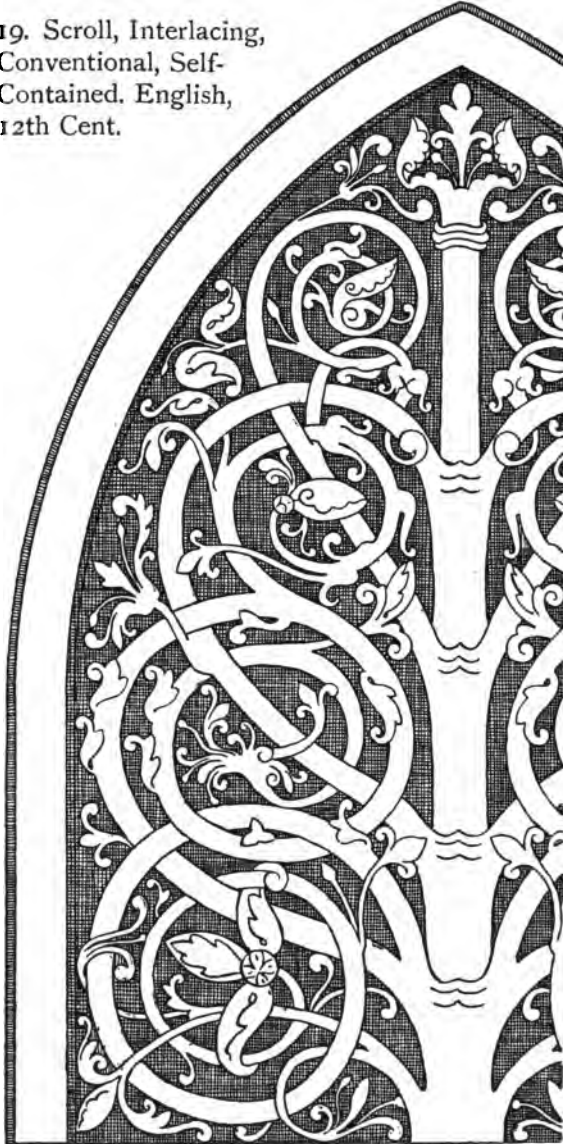


16. Scroll, Border, Repeating, Conventional, Foliated. German, A.D. 1506.

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Dr. H. L. H. L.

19. Scroll, Interlacing,
Conventional, Self-
Contained. English,
12th Cent.



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20. Scroll, Conventional, Foliated, Grotesque. Early 16th Cent.

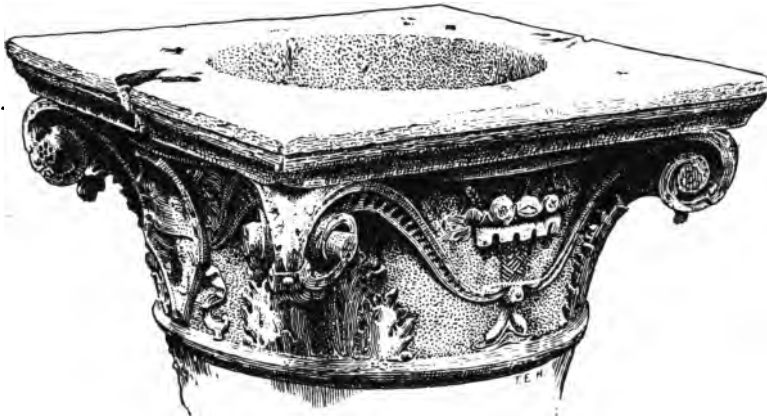
UORR



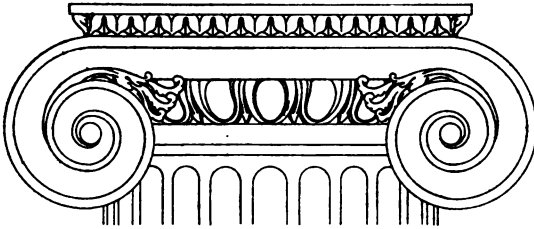
21. Scroll, Conventional, Foliated, Grotesque. Early 16th Cent.

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23. Volutes. Italian, Late 15th Cent.



24. Volutes. Roman Ionic, 2nd Cent. A.D.

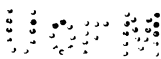
22. Volutes. Roman Corinthian, 2nd Cent. A.D.



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25. Scroll-like Ornament. ? Foliated, Flowing, Self-Contained,
Conventional. German, 16th Cent.



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26. Scroll Border, Repeating, Continuous. Ancient Greek.



27. Foundation of Wave Pattern, Border, Repeating, Continuous, Geometric.



28. Foundation of Wave Pattern, Border, Repeating, Continuous.



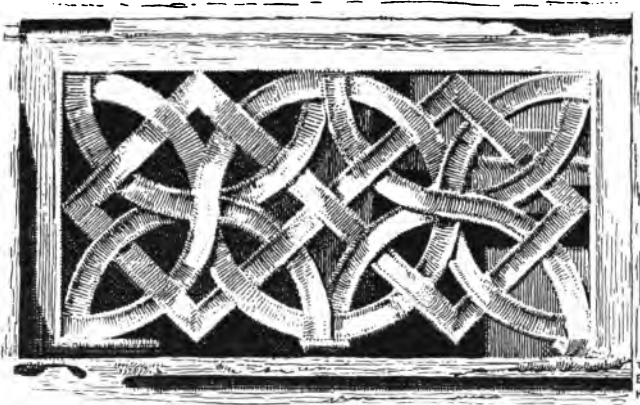
29. Wave Pattern, Border, Repeating, Continuous, Conventional. Persian.



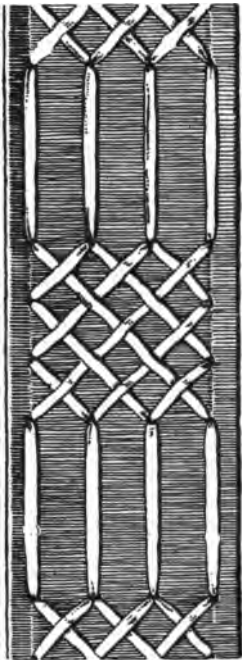
30. Wave Pattern, Border, Repeating, Continuous, Conventional, Foliated. Ancient Greek.

1107





31. Interlacing Pattern, Self-Contained, Geometric. Italian, Early 16th Cent.



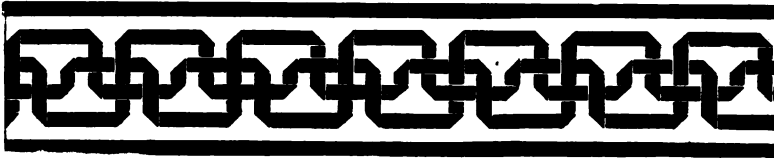
32. Interlacing Pattern, Border, Repeating, Continuous, Geometric.



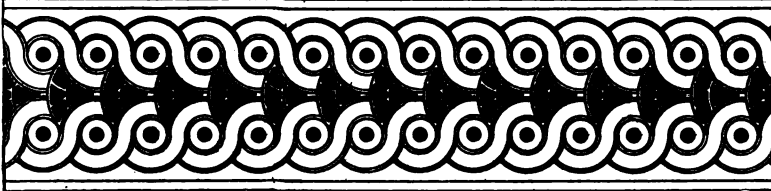
33. Interlacing Patterns, Borders, Repeating, Continuous. Byzantine, 11th Cent.

E

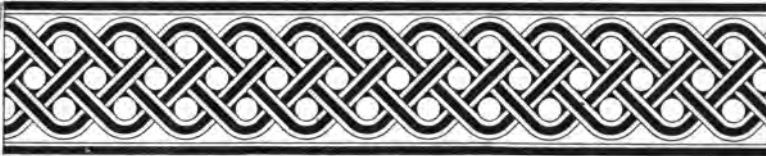
1700



34. Interlacing Pattern, Border, Repeating, Continuous, Geometric.



35. Interlacing Pattern, Border, Repeating, Continuous, Geometric. Ancient Greek.



36. Interlacing Pattern, Border, Repeating, Continuous, Geometric. Ancient Greek.



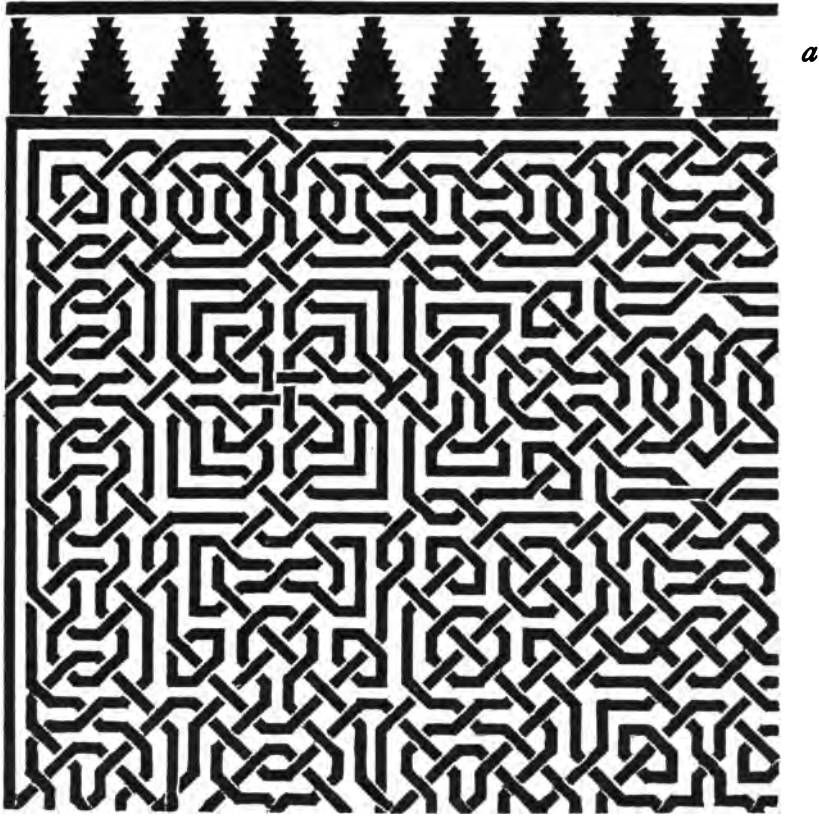
37. Interlacing Pattern, Border, Repeating, Continuous, Geometric. Norse.



38. Interlacing Pattern, Border, Repeating, Continuous, Geometric. Arabic.

Upp

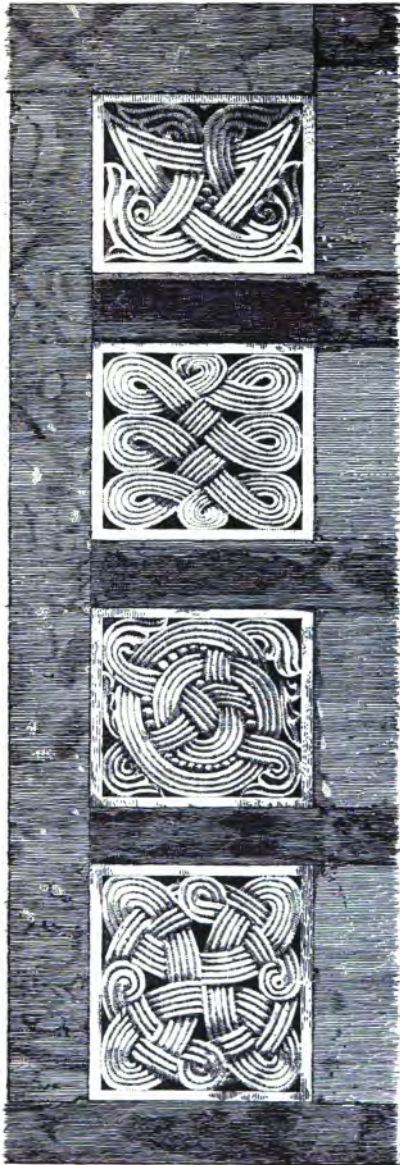
Digitized by Google



39. Interlacing Pattern, Geometric. Arabic, 14th Cent.

Digitized by Google

1701



40. Interlacing, Self-Contained, *b* and *d* Geometric. Italian, 11th Cent.

a

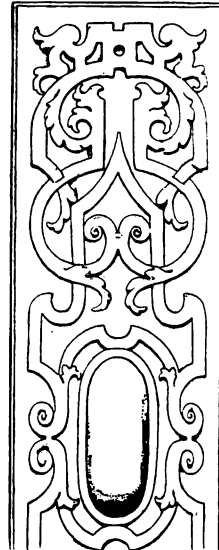
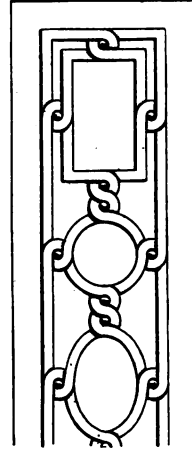
b

41. Strapwork. Interlacing, Self-Contained, Geometric. French, 2nd half of 16th Cent.

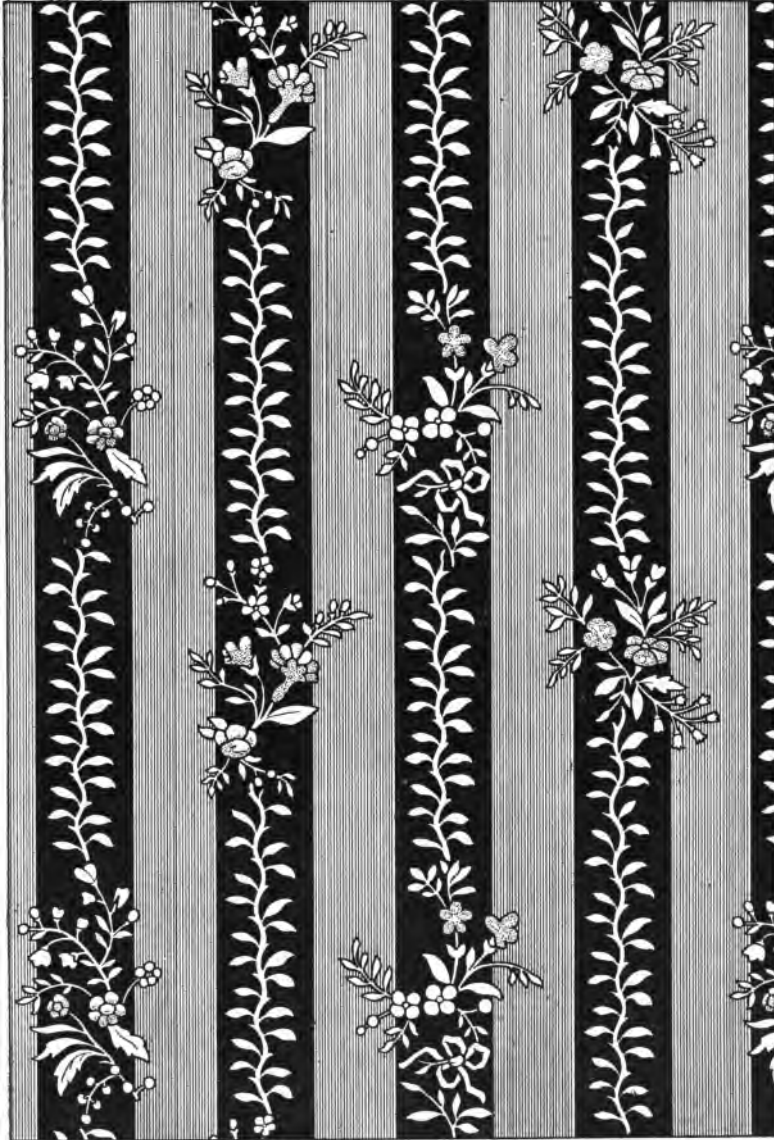
c

d

42. Strapwork, Self-Contained. French, 16th Cent.



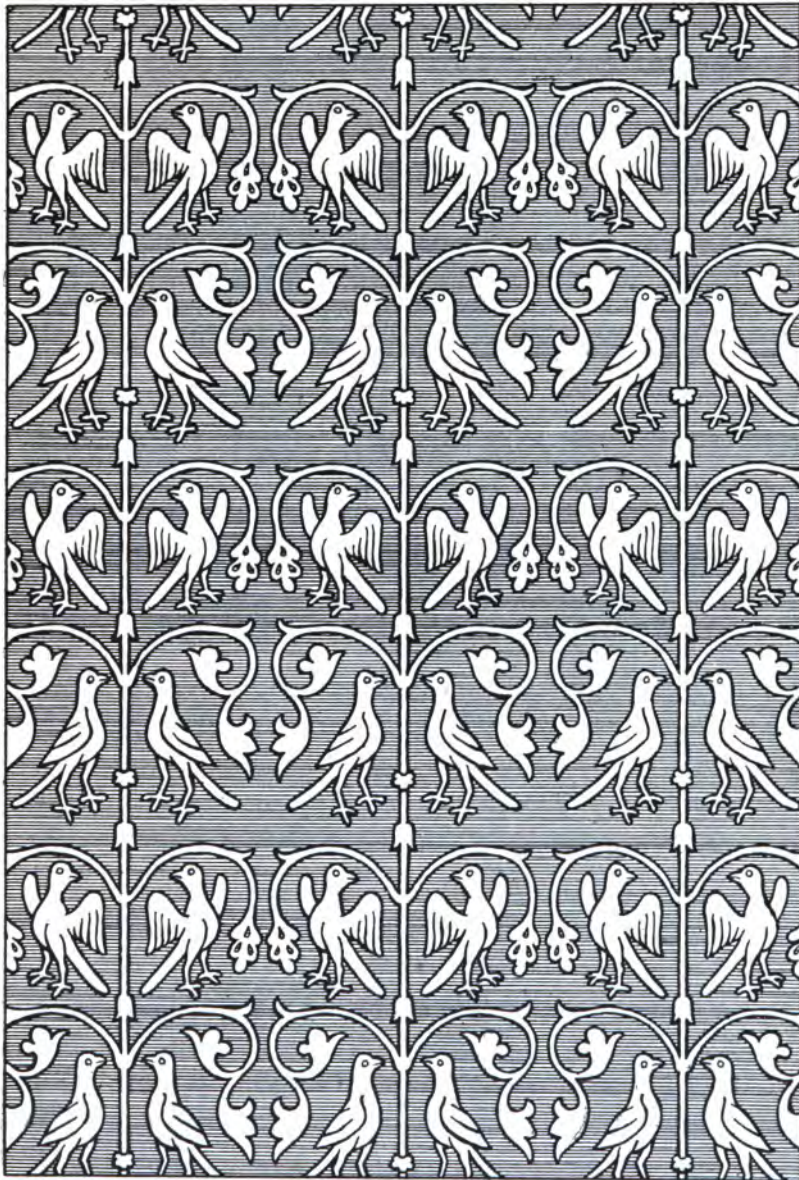
Digitized by Google



43. Stripe Pattern, Repeating, Continuous, Sprig, Floral and Foliated. French, 18th Cent.

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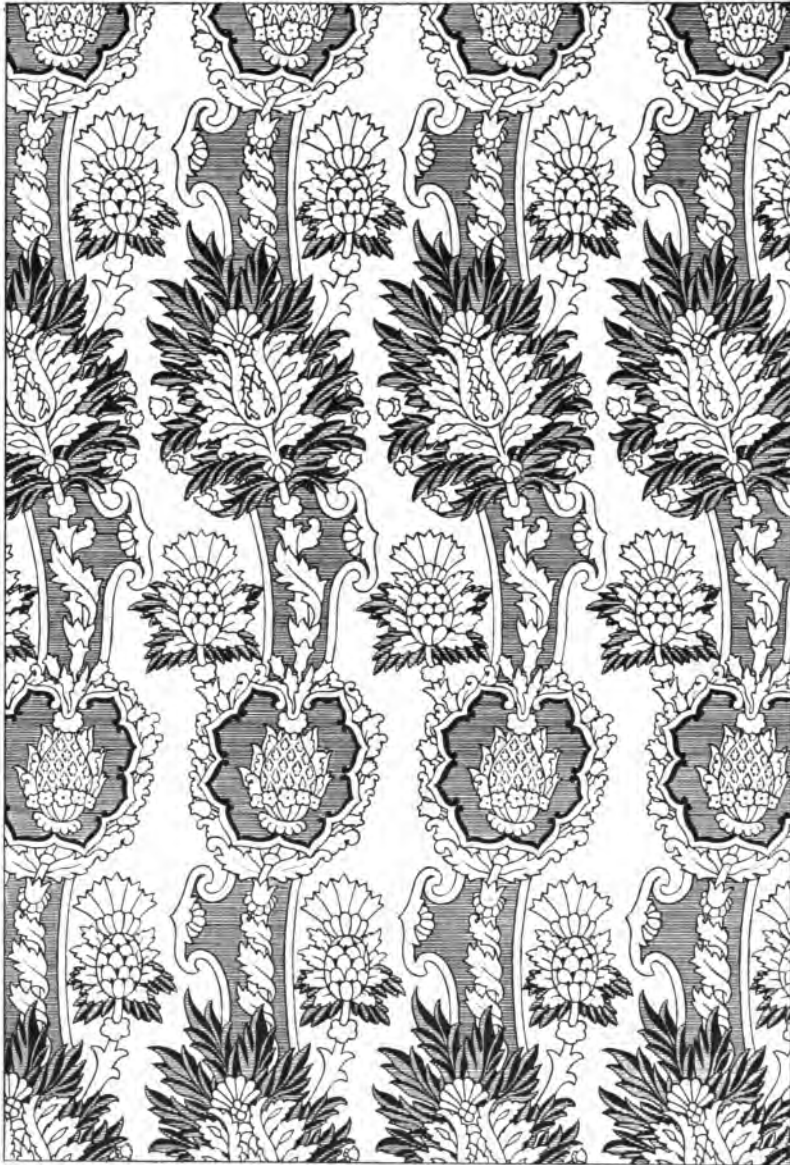
8400



44. Stripe Pattern, Repeating, Continuous, Conventional.
French, 10th Cent.

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45. Stripe Pattern, Repeating, Continuous, Conventional, Foliated and Floral. 15th to 16th Cent.

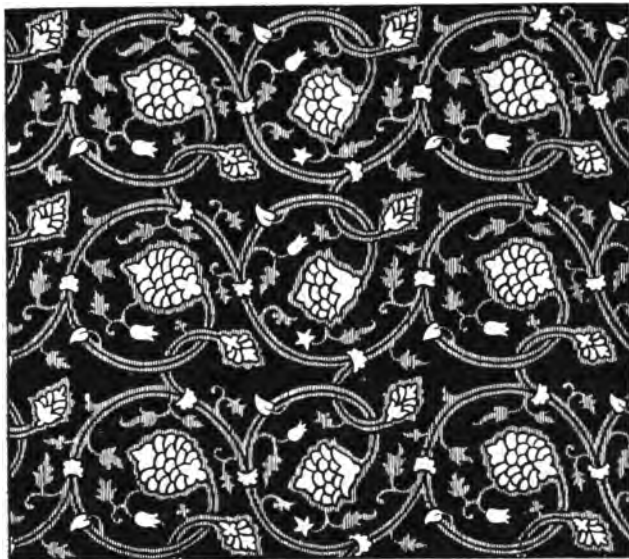




46. Stripe Pattern, Repeating, Continuous, Conventional.
Sicilian, 13th Cent.

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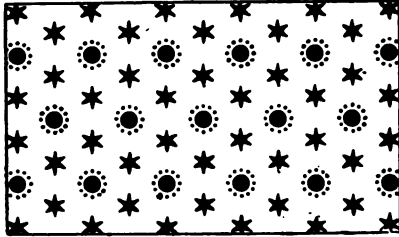


47a. Scroll Pattern, Repeating, All-Over Continuous, Conventional. Foliated. French, 14th Cent.

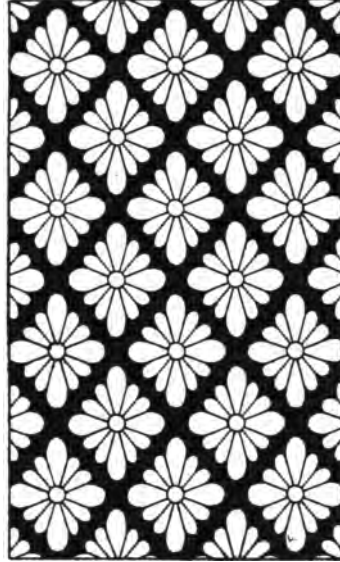


47. Scroll Pattern, Stripe, Repeating, Continuous, Conventional, Foliated, Modified from 47a.

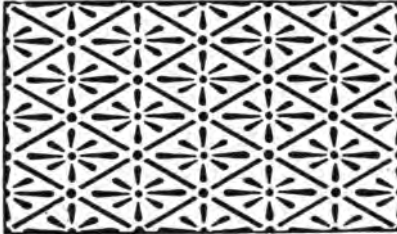
Digitized by Google



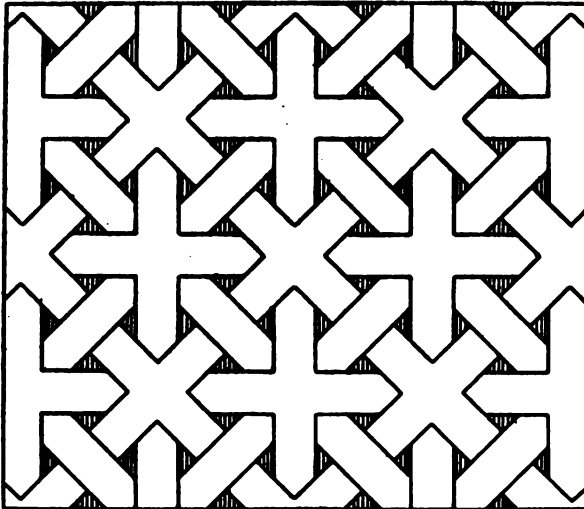
48. Diaper (Spot), Repeating, All-Over, Geometric. Modern.



50. Diaper, Repeating, All-Over, Geometric. Modern.

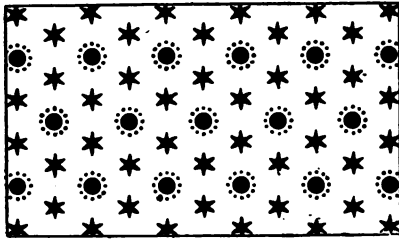


49. Diaper, Repeating, All-Over, Geometric. Japanese.

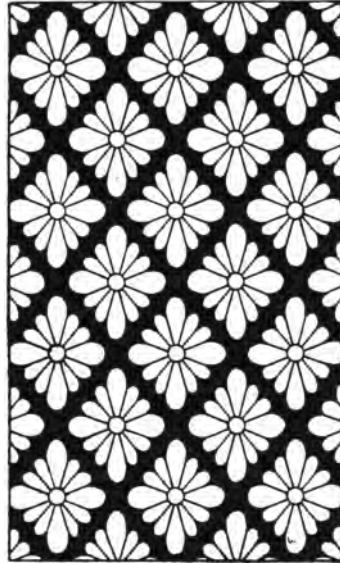


51. Diaper, Repeating, All-Over Continuous, Interlacing, Geometric. Modern.

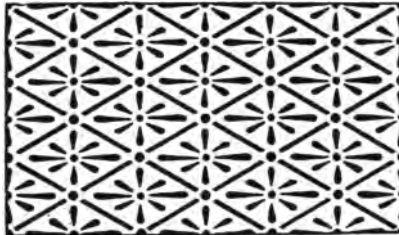
Digitized by Google



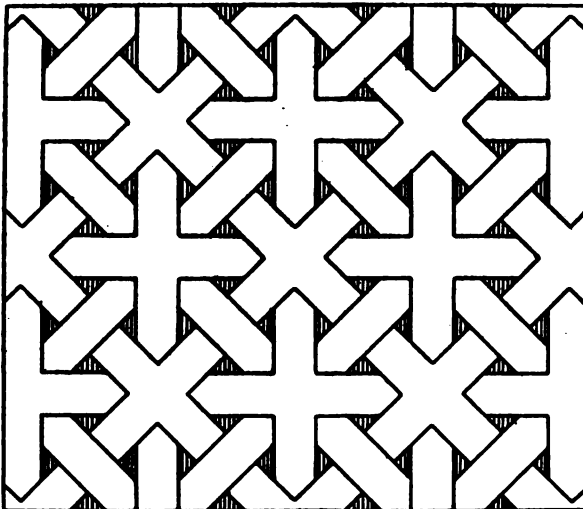
48. Diaper (Spot), Repeating, All-Over, Geometric. Modern.



50. Diaper, Repeating, All-Over, Geometric. Modern.

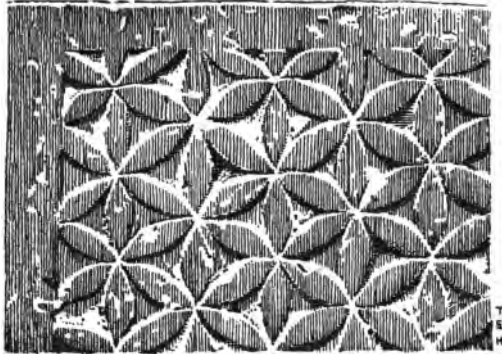


49. Diaper, Repeating, All-Over, Geometric. Japanese.

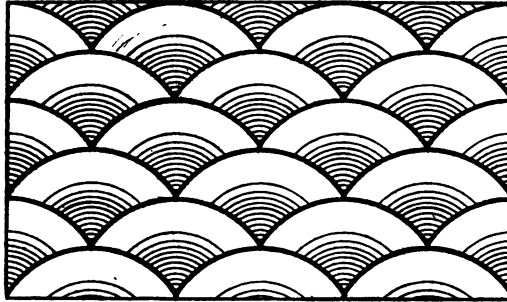


51. Diaper, Repeating, All-Over Continuous, Interlacing, Geometric. Modern.

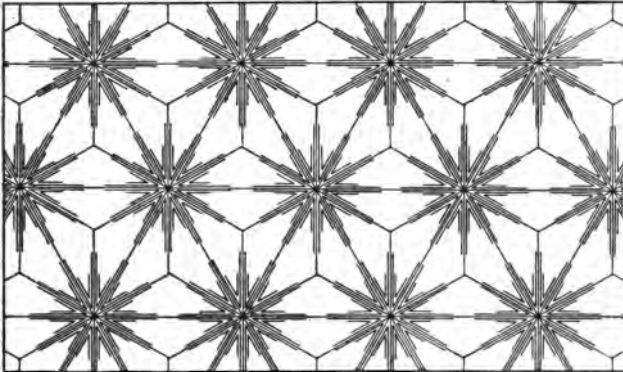
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52. Diaper, Repeating, All-Over, Geometric. Assyrian, 7th to 6th Cent. B.C.



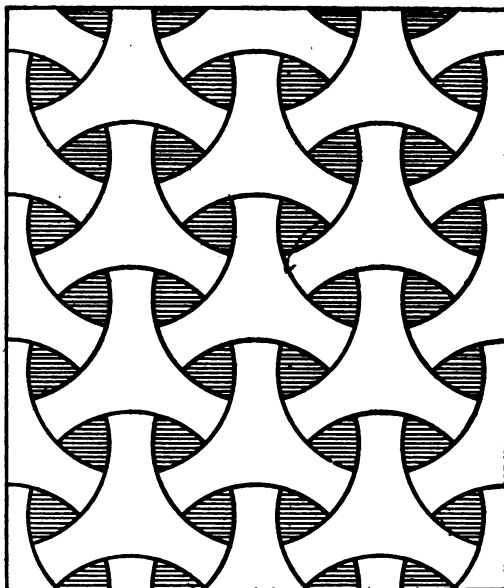
53. Diaper, Repeating, All-Over, Geometric. Japanese.



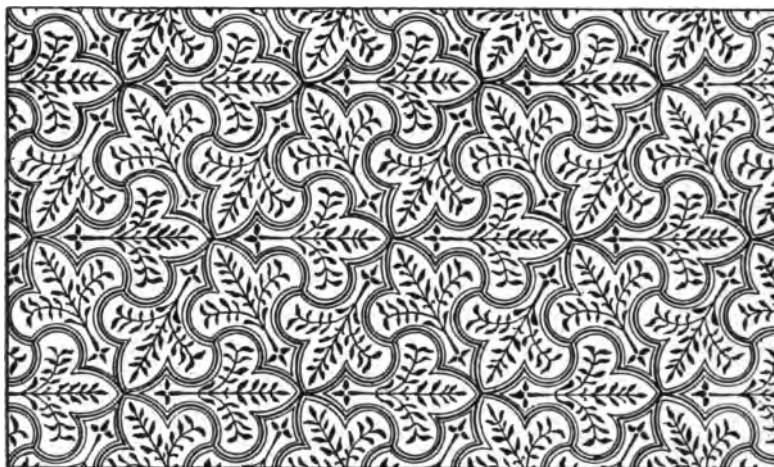
54. Diaper, Repeating, All-Over, Geometric. Japanese.

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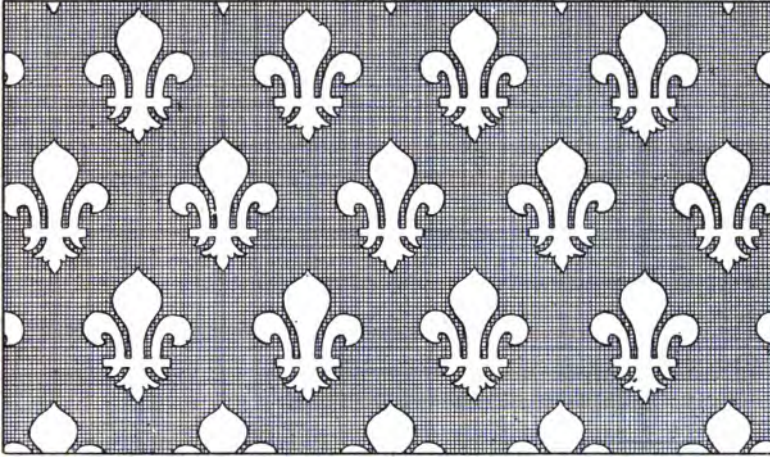
55. Diaper, Repeating, All-Over Continuous, Interlacing, Geometric. Celtic.



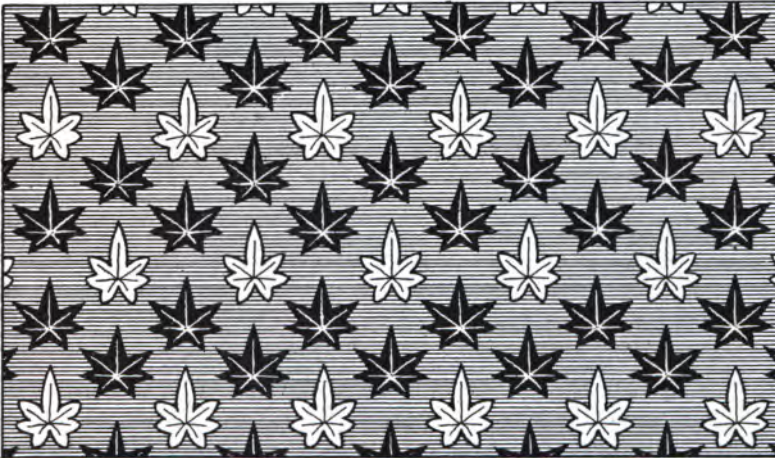
56. Diaper, Repeating, All-Over Continuous, Geometric (Sprig filling added). Italian, Early 14th Cent.

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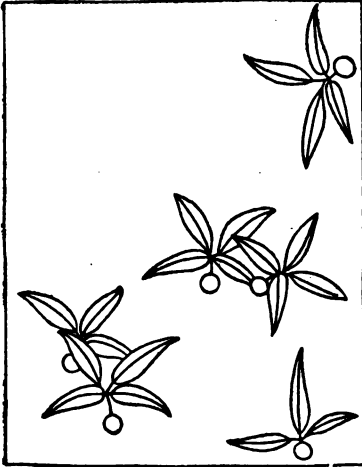
57. Diaper, Repeating, All-Over (in heraldry called "semée").
French, 17th Cent.



58. Diaper, Repeating, All-Over. Modern.



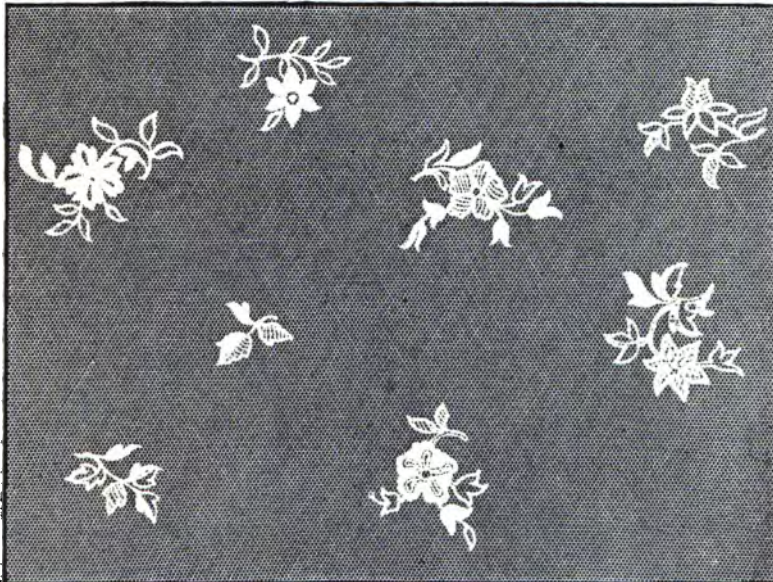
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59. Diaper, Random. Japanese.



60. Diaper, Random. Japanese.



61. Diaper, Random, Sprig, Limerick Lace, 19th Cent.

